



ACHADEMIA · LEONARDI · VINCI

Journal of Leonardo Studies & Bibliography of Vinciana

CARLO PEDRETTI, Editor

Firenze, 16 December 1991

Dr. Bernardino Piazzoli
Attorney at Law
Via Luvini 1
6901 Lugano, Switzerland

Dear Dr. Piazzoli,

Please forgive me for having taken so long to thank you for having made it possible for me to see the original of the so-called Monna Vanna, a painting which has intrigued me for a long time and which is now of even greater interest to me in view of the newly discovered documents concerning Leonardo in relation to his pupil Salai.

I am not surprised that the wealth of factual information provided by the scientific investigation conducted by Dr. Seracini, should present the painting in a new light, thus confirming the very positive opinion that I have always had of it. Indeed, I am well prepared to share David Brown's opinion that the Monna Vanna is Leonardo's "last great pictorial invention". I am in fact convinced, more than ever, that the work was carried out by Salai under Leonardo's guidance and active participation. It was common practice in Leonardo's time that the master should conceive his paintings and guide his pupils in their execution, personally completing their most relevant parts or those which did not satisfy him. A case in point is the London version of the Virgin of the Rocks, which is rightly labelled as being by Leonardo, and which is known from the documents to have been carried out with the extensive participation of an assistant. The Monna Vanna is a comparable case. My opinion is based not only on Dr. Seracini's scientific research, but also on a range of stylistic and philological considerations which may eventually be backed by documentary evidence. I have asked Dr. Seracini to prepare an English résumé of his report for publication in appendix to an essay on the painting that I am planning to publish in my journal of Leonardo Studies. I am sure that I can always count on your kind and generous cooperation, particularly in view of the reproductions that I am planning to include.

With all good wishes, in which my wife joins me,

Yours sincerely,

Carlo Pedretti



8 July 1996

THE ARMAND HAMMER CENTER FOR LEONARDO STUDIES
DEPARTMENT OF ART HISTORY
405 HILGARD AVENUE
LOS ANGELES, CALIFORNIA 90024-1417
TELEPHONE: (310) 206-6905
FAX: (310) 479-7866

Avv. Bernardino Piazzoli
Via Luvini 1
6901 Lugano, Switzerland

Dear Dr. Piazzoli,

I should like to thank you very much for welcoming our request about the painting in your possession, The Monna Vanna by Leonardo da Vinci and Salai, also known as 'The Mackenzie Joconde nue' (oil and tempera on panel, 83 x 65 cm).

You were very kind, indeed, to let us have it on loan for the initial phase of the Leonardo travelling exhibition which we organized in Sweden in 1993 and 1994 under the high patronage of H.M. King Carl Gustaf XVI, and which was afterwards taken to Germany and Holland, and is now planned to move on the States and then to Japan.

We greatly appreciate your generosity in allowing the hosting museums to insure the painting on the basis of an evaluation far below its actual value, which, in our estimation, could well be in the order of US\$ 15 to 20 million. Unfortunately, as you well know, even great museums run on a very tight budget, but of course they are in the position to ensure the maximum security as well as the greatest prestige.

With kindest regards,

Yours sincerely,

Carlo Pedretti

Prof. Dr. Carlo Pedretti
Director

CP:ng



Lloyd's di Londra

IL RAPPRESENTANTE GENERALE PER L'ITALIA
DEI LLOYD'S di LONDRA - 20135 MILANO, VIA SIGIERI 14
CCIAA 1381878 - CODICE FISCALE 0788460364
PART.IVA 10855700130 AUTORIZZAZIONE ALL'ESERCIZIO
DELLE ASSICURAZIONI CONCESSA CON D.M. 2 LUGLIO
1988 (G.U. N. 158 DEL 7.7.1988)

APPENDICE N°	45 / 165814	Qualità Premi	2.500	Cost. Contropartita	0197	N° Lloyd's Broker/No. Brokers di Londra	P0721610P
--------------	-------------	---------------	-------	---------------------	------	---	-----------

La presente appendice forma parte integrante del Contratto N° 1273405

Nome e indirizzo dell'Assicurato / Contraente:

ARTIFICIO SRL

Borgo S.S. Apostoli 40/R - 50123 Firenze

Codice Fiscale/Partita Iva: 04896290485

Effetto e scadenza dell'appendice:

dalle ore 24,00 del 12/09/00

alle ore 24,00 del 17/03/01

Effetto e scadenza della Nota di Copertura o Certificato:

dalle ore 24,00 del 12/09/00

alle ore 24,00 del 17/03/01

Premio: SOGGETTO A REGOLAZIONE CONSUNTIVA

PREMIO NETTO	ACCESSORI	IMPONIBILE	IMPOSTE	TOTALE
*****	*****	*****	*****	*****

APPENDICE DI INCLUSIONE

La garanzia si intende prestata nella forma 'ALL RISKS NAIL TO NAIL' ai termini tutti di cui alla Nota di Copertura di base.

La presente appendice è emessa in base alla Fine Art Cover N° P0721610P intestata alla Progress Insurance Broker S.r.l. per sé e per altri.

Assicurato Bernardino Piazzoli - Via Luvini, 1 - Lugano -

Tratta: Zurigo/Milano/Lugano

Trasporto: Autovettura e/o Autocarro

Trasportatore: PROPILEO TRANSPORT

Esposizione "Il Cinquecento Lombardo. Da Leonardo a Caravaggio" - presso il Palazzo Reale dal 03/10/00 al 25/02/01

Opere Assicurate

Descrizione	Autore	Tipo	Tecnica	Dimensioni	Valore
"Monna Vanna"	Caprotti (Salai)/Da Vinci	Dipinto	Olio su tavola	cm. 89x65,5	Lira Italiana 43.916.300.000 Dollaro Usa 20.000.000

Inventario:

Numero di pagine allegate alla presente appendice:

Data

12/09/00

Corrispondente dei Lloyd's
Progress Insurance Broker S.r.l.
00100
Tel. 06/4781111
Fax 06/4781112

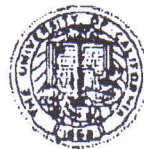
L'Assicurato/Contraente

ARTIFICIO S.r.l.

Borgo S. S. Apostoli, 40/R

50123 FIRENZE

Il pagamento dell'appendice di Lire è stato pagato in mie mani il



8 June 2001

Avv. Bernardino Piazzoli
Via Luvini 1
6901 Lugano, Switzerland

THE ARMAND HAMMER CENTER FOR LEONARDO STUDIES
DEPARTMENT OF ART HISTORY
408 HILGARD AVENUE
LOS ANGELES, CALIFORNIA 90024-1417
TELEPHONE: (310) 206-6905
FAX: (310) 479-7966

Dear Dr. Piazzoli,

Thank you very much for the good news that an important European Foundation is considering the acquisition of the *Monna Vanna* painting and the Sheet of Technological Studies for the Staging of Poliziano's *Orpheus*.

The question you ask is a difficult one to answer not only for me but for any expert of the art market as well. What a great work of art or an exceptional historical document may fetch when offered for sale is totally unpredictable. Furthermore, Leonardo is of course beyond any evaluation parameter. This has been proven by a number of recent events, only two of which may suffice to mention. In 1994 the 18 sheets of the Codex Hammer were bought for 30 million US dollars when ten years earlier they were bought for 5.2 million USD. A notebook page was bought by the Getty Museum in 1987 for 3.5 million USD, and now a much smaller horse study to be auction by Christie's is estimated to go well beyond the 5 million USD.

Leonardo's paintings are yet a different matter. They can be evaluated only through the figures for which they are officially insured. Last year, as you know, the *Lady with the Ermine*, when on exhibition in Italy, was insured for 100M USD. And the *Madonna of the Yamulnder*, the joint work of Leonardo and a pupil, was brought to Arezzo and also insured for that figure.

If I were to venture an opinion as to what a famous and well documented painting as the *Monna Vanna* might fetch, I would be inclined to think of a range between 35 and 60 million USD. As for the large sheet with its ascertained provenance from the Codex Atlanticus, I do not hesitate to suggest a top evaluation in the range of 10-20 million USD.

I hope that these considerations might be of some help to you.

With kindest regards,

Yours sincerely,

Carlo Pedretti
Director

Carlo Pedretti's CV

Since 1985 Carlo Pedretti has occupied the Armand Hammer Chair of Leonardo Studies at the University of California, Los Angeles, and has headed the Armand Hammer Center for Leonardo Studies established there in the same year, and now with a European base at the University of Urbino in Italy, which he directs. In addition to organizing special events and exhibitions, he has edited the first ten volumes of the Center's yearbook, *Achademia Leonardi Vinci*. Professor emeritus after forty years of teaching Italian Renaissance and Baroque art and architecture, historiography of art, art criticism and paleography, he has set up a Foundation in his name in Los Angeles, with the cooperation of institutions of advanced study in Italy and other European countries. In 1972 he received the Congressional Citation, which is the highest recognition from the government of the United States of America. In the same year the President of the Italian Republic awarded him the gold medal for superior achievements in the fields of culture and education. He has received the title of Doctor *honoris causa* from three Italian universities, Ferrara (1992), Urbino (1998), Milan (1999), and from the university of Caen in France (2003). Carlo Pedretti's first articles go back to 1944, and since then he has published over forty books and more than four hundred essays, articles and exhibition catalogues. He is co-author with Lord Kenneth Clark of a three-volume catalogue of the Leonardo drawings at Windsor Castle (London, 1968-1969). In 1972 Harvard University Press published his *Leonardo da Vinci. The Royal Palace at Romorantin*, a book on Leonardo's last architectural work in France. His vast commentary on the *Literary Works of Leonardo da Vinci* was then published in two volumes in the series of the "Kress Foundation Studies in the History of European Art" of the National Gallery of Art, Washington, D.C. (Oxford, 1977). This was followed by a full catalogue in two volumes of the newly restored sheets of Leonardo's Codex Atlanticus (New York, 1979-1980).

Professor Pedretti's knowledge of Leonardo's manuscripts and drawings is based on a direct study of the originals. This enables him to carry out the life-long task of reassembling Leonardo's papers according to their original order. Hence his pioneering and prophetic work of 1957, the catalogue of the fragments of Leonardo drawings at Windsor Castle restored to their "parent sheets" in the Codex Atlanticus. The result of this approach is the monumental edition of Leonardo papers in the Queen's collection at Windsor Castle (in publication since 1978), followed by the edition of the drawings by Leonardo and his circle in Florence (1984), Turin (1990) and in the American collections (1993). His critical and facsimile editions of Leonardo's texts include the *Codex Hammer* (1987), the *Book on Painting* (1995), and then the *Codex Arundel* in the British Library (1998), in two volumes in-folio. His early books were published in Italy (1953), Switzerland (1957 and 1962) and England (1957). And his first American book, *Leonardo On Painting: A Lost Book (Libro A)* was published in 1964. His worldwide acclaimed *Leonardo Architect*, first published in Italy in 1978, has had editions in several languages, including French, German, English, Spanish and Japanese. He has also published two books on Raphael (1984 and 1989).

Journalism, the activity in which Carlo Pedretti started his career over fifty years ago (he is now a regular contributor to the cultural page of the «Corriere della Sera»), has led him to involvement in television and cinema as well, as author, actor and consultant to producers and directors.

Carlo Pedretti's publications are listed and commented upon in two books, as follows:

Joyce Pellerano Ludmer, *Carlo Pedretti. A Bibliography of his Work on Leonardo da Vinci and the Renaissance [1944-1984]*. Compiled by Joyce Pellerano Ludmer, The Elmer Belt Library of Vinciana. Foreword by Kenneth Clark, In Celebration of His Twenty-Five Years with The University of California, Los Angeles, 1984, in-8°, 106 pages.

Nathalie Guttmann, *Carlo Pedretti's Publications 1985-1995, with an Aftermath & a Supplement [1946-1998]*. Firenze, 1998, in-8°, 80 pages.

Leonardo da Vinci

THE EUROPEAN GENIUS

PAINTINGS AND DRAWINGS

Exhibition in the Basilica of Koekelberg,
Brussels, in celebration of the 50th anniversary
of the Treaty of Rome for the constitution
of the European Community (1957-2007)

*CATALOGUE EDITED BY CARLO PEDRETTI
WITH THE ASSISTANCE
OF MARGHERITA MELANI*



Cartei & Bianchi Publishers

Meeting with Carlo Pedretti

Rencontre avec Carlo Pedretti

Joseph Ruwet

Carlo Pedretti is unquestionably the world's greatest specialist on Leonardo da Vinci. At this point of his brilliant career – about forty books and more than five-hundred essays and newspaper articles – he is so drawn to the object of his passion that he has chosen to live both in Los Angeles, the centre of his teaching and scholarly operations, and Lamporecchio in Tuscany, just next door to Vinci, Leonard's birthplace.

At the end of spring 2007, on his annual return from the States for the summer season, he received us in his imposing residence perched among the hills of Tuscany. More specifically in his new library on the first floor. It meticulously displays the sum total of the work of an entire life and the innumerable publications covering the work of Leonardo directly or indirectly.

Professor, in Brussels we are preparing – with your assistance – a new exhibition on Leonardo. How, in your opinion, can the current public interest in a character more than five centuries old be explained?

I remember the first post-war exhibition about Leonardo da Vinci. It was in 1953, in Bologna, my home town. I immediately had the impression that it was the beginning of something new, something good. First of all because Leonardo himself was a great communicator. One perceived immediately, even during his less productive periods, that he had a message to convey. The public was not disappointed. It was immediately enthusiastic. The consistent success of every one of the recent Leonardo exhibitions does not surprise me at all.

In Brussels, we will be showing more than a dozen original drawings by Leonardo. What makes an original so important?

Consider that during three or four exhibitions in Italy, I brought a total of 250 original drawings from the Queen's Collection in Windsor. I think that the secret of an exhibition is its quality. The

public senses this. It respects that, beyond the fascination of historical character and the iconic and artistic figure that is Leonardo. It is therefore necessary to show the public some unknown pieces. In other words, unpublished work, paintings that no one has ever seen. For Brussels, I am obviously not talking about Da Vinci himself because his work is generally well known. But you can show paintings from the school of Leonardo, drawings that he could have painted himself and in which you can clearly sense his presence, his assistance, even his direction. In my opinion, that which will make the "top quality" of the exhibition. You will see paintings that clearly reveal the presence of Leonardo as the teacher and often his own ideas: the *Virgin and Child with Rocks*, the *Madonna of the Yarnwinder*, the now famous *Madonna and Child with Saint Anne* (Half-undressed Magdalene).

Conjure up for us, would you, the modernity and the topicality of Leonardo ...

Leonardo is now universally recognized as the genius he has always been. But a book such as *The Da Vinci Code* which has had so much success recently, can be dangerously misleading. It is therefore essential to have exhibitions that restore the correct image of Leonardo as an artist, a scientist, a philosopher, and above all as a man.

That's not easy ...

Obviously not. But it really has to be done. Moreover, Leonardo talks about himself. This in terms of images and writings, is done very quickly. Visitors feel themselves gripped by a sort of need to go further into the knowledge of Leonardo. This is why the success of books about him have also had so much success.

In Brussels, we have many paintings by pupils of Leonardo. We want to know the ties that were maintained between the Master and his pupils. In the (Spanish) Netherlands, we had Rubens and his workshop. Do you believe that this is comparable?

Certainly. Apart from the fact that Rubens admired Leonardo a great deal. Perhaps also more in his drawings than in his paintings. In addition, Rubens had the privilege of seeing volumes of drawings by Leonardo in Milan before they went to the Windsor Collection in 1605. There is also this very beautiful anonymous drawing that I found at the Uffizi, a copy of the "Pointing lady", now in Windsor. Over time, I became convinced that it was a drawing by Rubens. I like this kind of "connection", the impact of Leonardo that survives his own existence. It is a magnificent, enduring lesson! There are several movies directors who are inspired by Leonardo and draw analogies from the vision of life that Leonardo had. I think of Eisenstein in particular.

Still on the subject of the master-pupil relations, was there a particular teaching relation with Giampietrino and Salai?

Absolutely. Leonardo also mentions both of them in his codices. This in the lists of daily tasks. It was the kind of relation that, as you said, Rubens had with his pupils. But also Jordaens, who was like a producer who signed the collective efforts of his assistants.

We have the good fortune to be able to display the Codex 'On the Flight of Birds' in this exhibition. How would you see its cinematic design?

The principal subject of this Codex is indeed the flight of the birds, but there are also parts relating to mechanics and architecture. Then I suggest you change the pages regularly, without touching them too much. The ideal would obviously be to have the original loose leaves in facsimile or perfect reproduction nearby. So as to allow the public to grasp at once its immense value, a little like a priceless jewel. Without forgetting that the loose leaves make it possible to see the front and back.

Professor, in front of us is a pile of some 940 typed pages of your new book on Leonardo. The title is "Leonardo & io" (Leonardo and I). Is this the result of your lifelong personal relationship with Leonardo? Is this a definitive account of Leonardo's life and work?

Nothing is definitive with Leonardo. The book, however, is full of new contributions to scholarship, including new discoveries and interpretations, and yet I wanted to make everything easy to grasp even by a layman. The book is deliberately written in the style of my newspaper articles and it should read like a mystery story. The publisher (Mondadori) wanted a book suitable to a wide and diversified audience, and suggested a title reminiscent of a famous Broadway show with Yul Brynner, "The King and I". And so I could tell the exciting story of my discoveries, my experiences in dealing with fellow scholars and prestigious institutions, and occasionally my personal views on the significance of studying Leonardo in his cultural and social context. My task, in short, is to

restore the right image of a man who lived five-hundred years ago and who is so much part of our culture and civilisation.

As this book will tell the story of your discoveries, is there one of in particular that has gratified you most and that you would consider most sensational?

This is precisely the same question to which I already answered four years ago in an interview that I reproduce as an introduction to my new book. And so I repeat my answer: With Leonardo every discovery is sensational, even when it is the matter of a drawing the size of a postal stamp. It is precisely the small detail cut out who knows when from a larger sheet that interests me more. The most intense emotion that I ever experienced was in 1957 (I was 29 years old then) when a great publisher in London published a book of mine on some fifty Leonardo fragments, the collection of the Queen of England at Windsor Castle, which I had identified as cut-outs from sheets of the Codex Atlanticus in Milan. A veritable jig-saw puzzle, but what a contribution to scholarship! Sir Owen Morshead, then Royal Librarian, wrote in his Foreword to that book of mine: "With this ingenious study Signor Pedretti admits the circle of specialists to a new and welcoming their participation in a pursuit which is only now beginning". And yet during the following fifty years the new world thus opened was all for me to deal with. It was the beginning of a vocation, not to say a mission: that of reconstructing and rearranging in their original order thousands of Leonardo's sheets of scientific and technological studies that collectors without scruple had mutilated in the course of five centuries in order to extract from them small figures that Leonardo had sketched on them occasionally as doodles or as first ideas for some artistic commissions. Through time and with the same method I have been able to reconstruct entire manuscripts. Thus the emotion never ends.

Shortly after the book, in 1959, you moved to America to teach at the University of California at Los Angeles and eventually to establish a Centre of Leonardo Studies. Now that Center has its European headquarters at the University of Urbino in Italy. Would you see something symbolic in this unfolding of your career as a Leonardo scholar across two different worlds?

Certainly! The best Leonardo scholarship is no longer a privilege of a small geographic area of the Old World. At my instigation it is now global. And yet all the pioneers in this exciting program of historical exploration and discovery belong to Europe. So even though I am now an American citizen. You ask me whether I consider myself a symbol in all this. The answer is: Yes! And this symbol is a small Leonardo fragment at Windsor the size of a postal stamp that in 1957 I identified as a cut out of a sheet of the Codex Atlanticus on which Leonardo studied a way to test his flying machine.

drew a map of Europe. I published this fifty years ago, the year of the signing of the Treaty of Rome with which Europe was born as a new political and cultural entity.

Carlo Pedretti est sans nul doute le plus grand spécialiste mondial de Léonard de Vinci.

A ce stade de sa brillante carrière – environ quarante livres et plus de cinq cents essais et articles de presse – il est tellement absorbé par l’objet de sa passion qu’il a choisi de résider entre Los Angeles, le centre de son enseignement et de ses recherches scientifiques, et Lamporecchio en Toscane, à une portée de flèche de Vinci, le village natal de Léonard.

En cette fin de printemps 2007, à son retour annuel des States pour la belle saison, il nous reçoit dans son imposante demeure accrochée dans les collines toscanes. Plus particulièrement dans sa nouvelle bibliothèque du premier étage. Il achève d’y ranger méticuleusement la somme de travail de toute une vie et les innombrables publications ayant trait de près ou de loin à l’œuvre léonardienne.

Professeur, nous préparons à Bruxelles – avec votre aide – une nouvelle exposition sur Léonard. Comment, à votre avis, expliquer la curiosité actuelle du public à l’égard d’un personnage somme toute vieux de plus de cinq siècles ?

Je me rappelle la première exposition d’après-guerre sur Léonard de Vinci. C’était en 1953, à Bologne, ma ville d’origine. J’ai eu tout de suite l’impression que c’était le début d’une nouvelle et bonne chose. Tout d’abord parce que Léonard était lui-même un grand communicateur. On percevait immédiatement, même dans ses périodes moins fécondes, qu’il avait un message à transmettre. Le public n’a pas été déçu. Il fut immédiatement enthousiaste. Le succès constant de chaque exposition récente consacrée à Léonard n’a rien qui me surprenne.

À Bruxelles, nous allons présenter une bonne vingtaine de dessins originaux de Léonard. Qu’est-ce qui fait l’importance d’un original ?

Pensez qu’au cours de 3 ou 4 expositions en Italie, j’ai amené un total de 250 dessins originaux de la Queen’s Collection de Windsor. Je pense que le secret d’une exposition, c’est sa qualité. Le public le sent. Il respecte cela, au-delà de la fascination pour le personnage historique et la figure emblématique et artistique qu’est Léonard. Il faut donc présenter au public des pièces nobles. En d’autres mots, de la matière inédite, des peintures que personne n’a pratiquement jamais vues. Pour Bruxelles, je ne parle évidemment pas de Vinci lui-même, car son œuvre est largement connue. Mais on peut exposer des peintures de l’école de Léonard. Des

peintures qu’il a pu suivre lui-même et dans lesquelles on se sent nettement sa présence, son aide, voire sa direction. C’est, à mon avis, ce qui fera la “top qualité” de cette exposition. Vous allez voir des peintures qui révèlent clairement l’empreinte de Léonard – tant que maître et souvent ses propres idées: la Vierge aux Roches, la Madonne au Fuseau et cette Maddalena discinta (la Marie-Madeleine mi-nue) à présent si fameuse.

Evoquons, voulez-vous, la modernité et l’actualité de Léonard...

A présent, Léonard est universellement reconnu comme le génie qu’il a toujours été. Mais un livre comme le *Da Vinci Code* qui a obtenu tant de succès récemment, peut être très mal compris. Pour cela, il est vital qu’il y ait des expositions pour restaurer l’image correcte de Léonard en tant qu’artiste, en tant qu’homme de science, en tant que philosophe – et surtout simplement en tant qu’homme.

Ce n’est pas facile...

Evidemment non, mais ça doit absolument être fait. D’ailleurs Léonard parle de lui-même. En termes d’images et d’écrits, et très rapidement. Le visiteur se sent pris d’une sorte de nécessité à pousser plus loin dans la connaissance de Léonard. C’est pour quoi la vente de livres le concernant a également tant de succès.

À Bruxelles, nous avons beaucoup de peintures d’élèves de Léonard. Ne aimerions connaître les liens qu’entretenaient le maître et ses élèves. Au Pays-Bas (espagnols), nous avons Rubens et son atelier. Croyez-vous que ce soit comparable ?

Sûrement. En plus du fait que Rubens admirait beaucoup Léonard. Peut-être d’ailleurs plus dans ses dessins que dans ses peintures. D’autre part, Rubens a eu le privilège de voir les volumes de dessins de Léonard à Milan avant qu’ils n’aillent à la Collection de Windsor en 1605. Il y a aussi ce très beau dessin anonyme que j’ai retrouvé aux Offices, une copie de la “Pointing lady”, qui se trouve aujourd’hui à Windsor. Avec le temps, j’ai été convaincu qu’il s’agissait d’un dessin de Rubens. J’aime ce genre de “connections” – l’impact de Léonard qui dépasse sa propre existence.

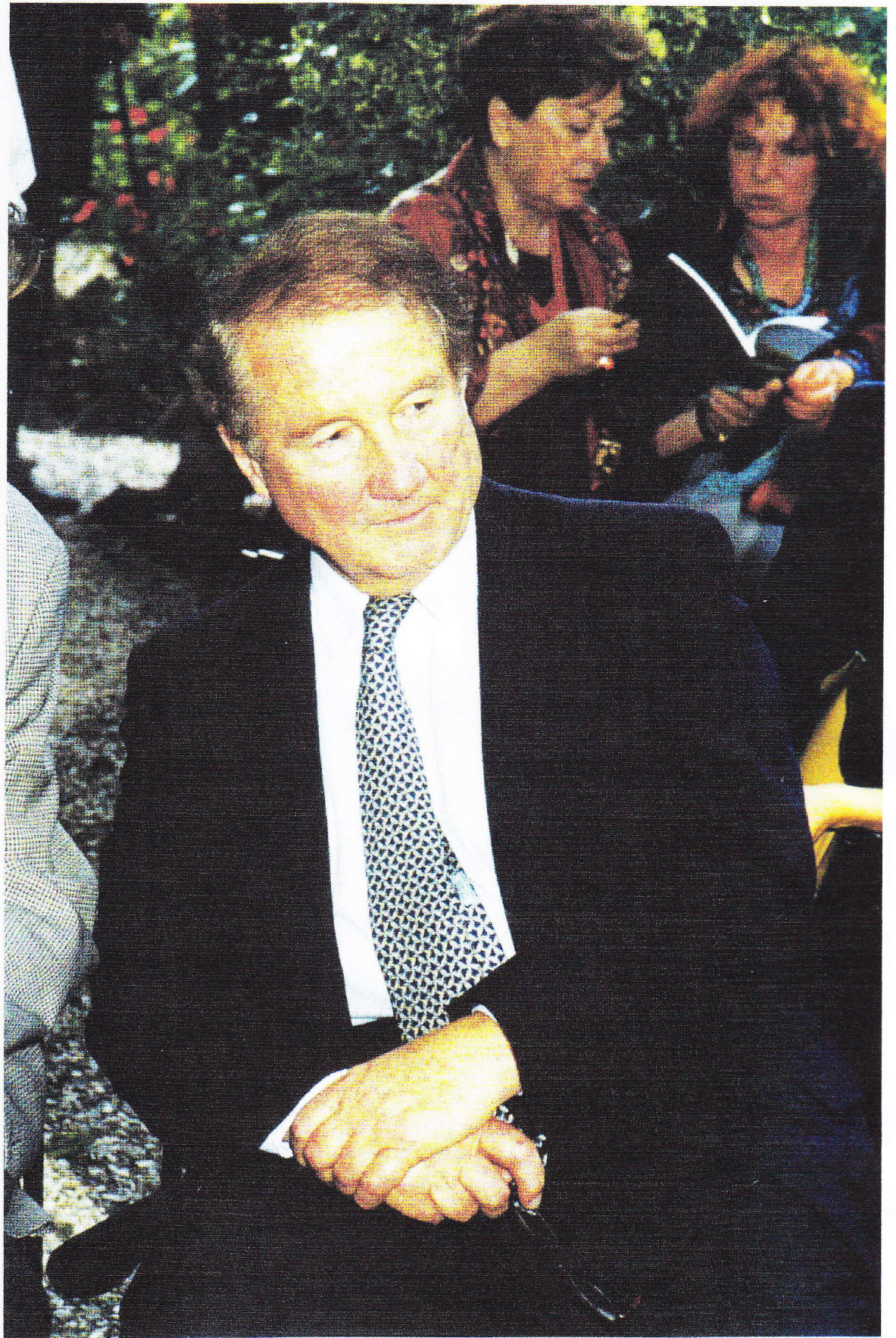
C’est une magnifique et éternelle leçon! Il y a même certains réalisateurs de cinéma qui se sont inspirés de Léonard et créé des analogies par rapport à ses conceptions de vie. Je pense particulièrement à Eisenstein.

Toujours à propos des relations maître-élèves, y avait-il une relation pédagogique particulière avec Giampietrino et Salai ?

Absolument. Léonard fait d’ailleurs mention de tous deux dans son *Codex*. Ceci dans la liste des tâches quotidiennes. C’était la son-

Cesenatico, 8 September
2002 for the celebration of
the fifth centenary
of Leonardo's visit
to that town in order
to plan its harbor-canal

Cesenatico, 8 septembre
2002 pour la célébration du
cinquième centenaire de la
visite de Léonard dans cette
ville pour y projeter
le port-canal





ROSANA
PEDRETTI



UCLA
Department of Art History
405 N. Hilgard Ave., Dodd 100
PO Box 951-417
Los Angeles, California
90095-1417

CARLO PEDRETTI, M.A., Ph.D., D.Litt.
*Armand Hammer Professor of Leonardo Studies and
Professor Emeritus of Art History*
(310) 447-9728 (Voice)
(310) 479-7877 (Fax)
pedretti@ucla.edu

BERNARDINO PIAZZOLI
AVVOCATO

VIA LUVINI 1, C.P. 6266
CH - 6901 LUGANO

TEL +41.91.9101817
CEL +41.79.6620185

b.piazzoli@mdisecure.net

KEE FINANCE AG

ARMIN PÖRNBACHER

Axenstr. 21, CH-6440 Brunnen, ap@kee-finance.com
+41.(0)41 820 13 08 or + 44.7937 055 707

Avv. Bernardino Piazzoli

VIA LUVINI 1 – C.P. 6266

CH - 6901 LUGANO

TEL. +41.91.910.18.18

FAX +41.91.910.18.19

TO WHOM IT MAY CONCERN

Re: *Monna Vanna* (The *Mackenzie Joconde Nue*), Tempera and Oil on Board 89 x 65.5 cm

As a co-owner and a representative of the entire proprietary rights of the above painting by Leonardo da Vinci, I declare and state under penalty of perjury that the mentioned art work has never been the object of a seizure, confiscation or involuntary sale during the Nazi rule in the 19th century.

This statement is mainly based on the documentary evidence that the painting was in England from the end of the 18th century till 1950 and consequently out of the sphere of influence of the Nazi regime in Europe.

I certify herewith to be competent under the Laws of Switzerland to give this declaration and have personal knowledge of the facts stated herein.

Yours Sincerely,



Bernardino Piazzoli,
Attorney at Law

Lugano, the 8th of July 2008

